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MUSIC
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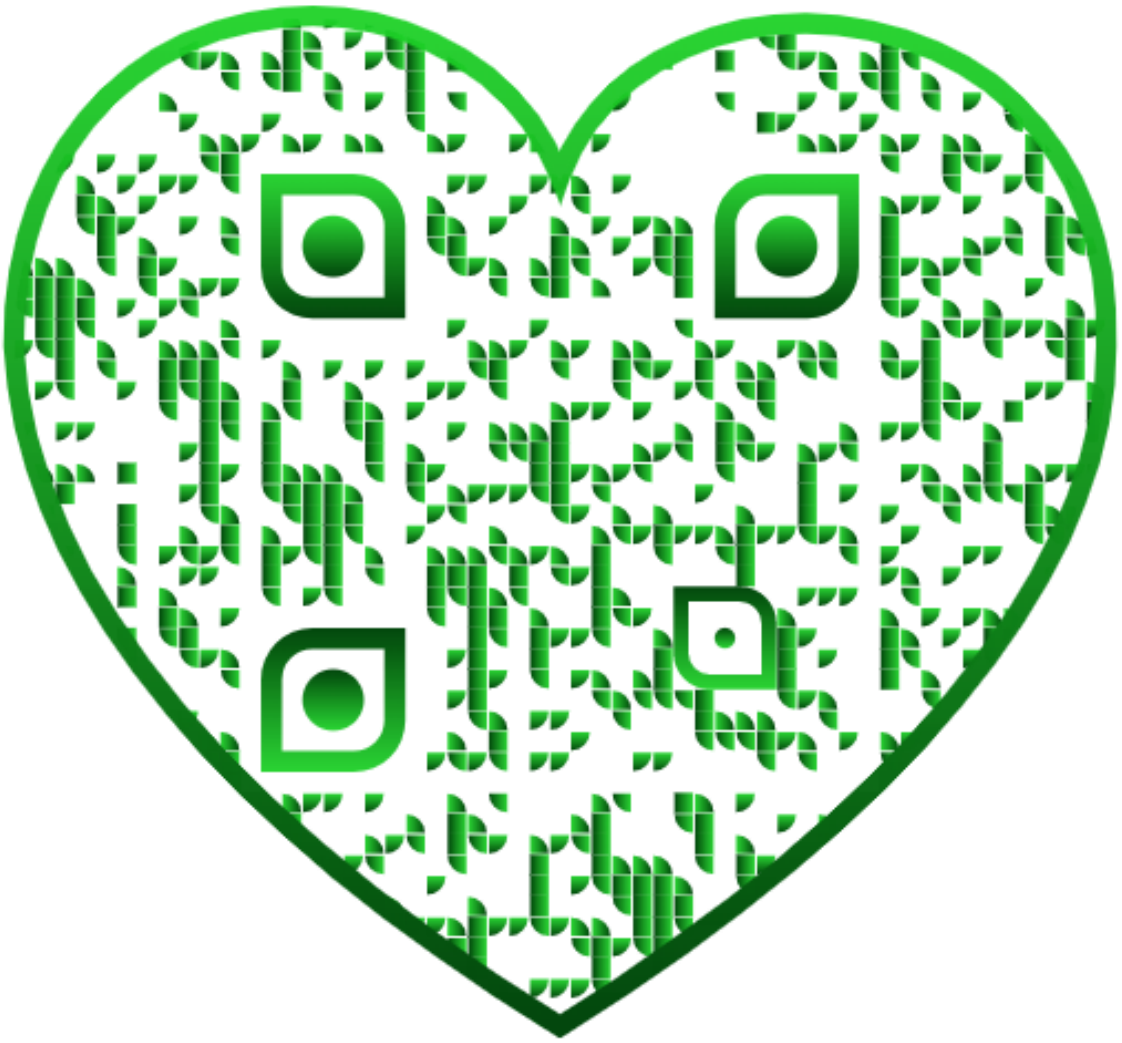
STYLE

ROYAL BLOOD

BACK IN BLACK



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NME

Hello...

IT'S RECORD STORE DAY'S 10th birthday this Saturday, which means that it's probably a good idea to unfollow most music journalists until after the weekend to avoid the deluge of SELLOUT CORPORATE SCUM thinkpieces that follow RSD around like a bad stink these days ("these days" being ever since the dreaded general public and major labels got involved and spoiled it for the purebloods).

Personally, I think anything that gets people talking about good music and out there buying it is a good thing. Just thinking about the snot-green *Dazed And Confused* soundtrack I got in 2013 makes me feel fuzzy, and there'll be loads of people around the world with a similar feeling come Saturday night when they're spinning their new buys.

Royal Blood don't look like the kind of guys who need RSD to remind them to visit their local record shop. My money says they've spent more than a few hours flicking through dusty Led Zep and AC/DC vinyl. In their first major comeback interview, Greg Cochrane speaks to Mike and Ben about their upcoming second album and its "Black Sabbath hip-hop" vibes, their big Glastonbury slot and their love of Drake. Enjoy.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

COVER PHOTO: PEROU. CONTENTS PHOTO: ZOE MCCONNELL

Cosima p30

COVER STORY

16 Royal Blood
The hard-hitting duo open up about album number two

FEATURES

20 Who killed JonBenét Ramsey?
The bleak story behind Netflix's new true-crime film

22 Linkin Park
We put your questions to one of the biggest bands in the world

SECTIONS

AGENDA 5

RADAR 25

live 33

REGULARS

10 On The Record 13 Things We Like
15 What's On Your Headphones?
30 Under The Radar 38 Soundtrack Of My Life

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

King Kendrick

The mighty Kendrick Lamar released his huge new album 'DAMN.' last week – here are its five most powerful moments

THE GUNSHOT

Opening track 'BLOOD.' finds Lamar navigating between good and evil. It tells the story of helping an old blind woman, only to be shot in return. He labels it the struggle between wickedness and weakness.

THE BRILLIANT GUEST SPOTS

'XXX.' does the unimaginable in producing a Lamar/U2 collaboration that isn't terrible. Dare we say it: it's actually pretty good. 'LOYALTY.', Lamar's collaboration with Rihanna, is even stronger. It's bona fide radio single material, as the pair bounce back and forth on the importance of trust.

THE JABS

When Lamar picks a fight, he always come out on top. 'DAMN.' sees him taking aim at Fox News presenter Geraldo Rivera. On 'DNA.' he quotes Rivera's 2015 claim that "*hip-hop has done more damage to young African-Americans than racism in recent years.*" And on 'YAH.', he raps: "*Fox News wanna use my name for percentage / Somebody tell Geraldo this n***a got ambition.*" Rivera has responded to the songs, pettily suggesting Drake is better than Lamar.

THE SURPRISES

James Blake lends his production prowess to 'ELEMENT.' and the hazy glow of 'PRIDE.' comes courtesy of upcoming producer Steve Lacy, also part of R&B troupe The Internet. The biggest surprise comes on 'LUST.', which samples Essex hellraiser and *NME* award winner Rat Boy.

THE RUMOURS

After hearing 'DAMN.', Kendrick fans spent most of the Easter weekend in a frenzy, convinced they'd be hearing *another* new album. Rumours suggested 'DAMN.' represented death, while its mooted follow-up 'NATION.' would represent resurrection. Easter Sunday passed, however, and no Christ-like comeback took place.

Kendrick Lamar at California's Coachella Festival, April 16

WORDS: JAMIE MILTON AND LUKE MORGAN BRITTON. PHOTO: GETTY IMAGES

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GOOD WEEK

RUSSELL BRAND
Gatecrashed a Katie Hopkins radio show live on air. He wanted to lure her "back to humanity".

RUBY TANDOH
Won insult of the week by dubbing Piers Morgan a "sentient ham" on Twitter.

KENDALL JENNER
"Traumatised" after the universally negative response to *that* Pepsi ad.

HARRY STYLES
His hacked Twitter linked to porn and pics of Louis Tomlinson drinking milkshake.

BAD WEEK

PHOTOS: REX FEATURES

Record Store Day 2017's most drool-worthy vinyl

For the full list of shops taking part in RSD, go here: recordstoreday.co.uk

RECORD STORE DAY turns 10 this year, with over 500 releases being made exclusively available in independent record shops on Saturday April 22. Here's a guide to the most stunning one-off vinyl releases coming out for RSD 2017. Better start queuing now, to be honest.

TOTO
'Africa'/ 'Rosanna'
Expect this to sell like hotcakes – an Africa-shaped vinyl edition of Toto's seminal 'Africa' single, first released back in 1983.

DOLLY PARTON
'Puppy Love'
Recorded when she was just 13, this was Parton's first ever single. "Hopefully I've improved since I recorded 'Puppy Love'," she said when the release was announced.

KATE TEMPEST
'Let Them Beat Chaos'/ 'Let Them Speak Chaos'
The political commentator and poet has split 2015 album 'Let Them Eat Chaos' into two discs – one with just beats, one of spoken word.

LAURA MARLING
'Live From York Minster'
This church recording serves as a mini greatest hits for Marling's early work.

SLAVES
'Take Control'
Slaves aren't doing anything by halves for this year's Record Store Day. The duo are releasing their 'Take Control' LP on white vinyl, coupled with a gold foil cover and an exclusive photo book.

CABBAGE
'Young, Dumb And Full Of…'
Cabbage are compiling their first three four-track EPs – 'Uber Capitalist Death Trade', 'Necroflat In The Palace' and 'Terrorist Synthesizer' – produced by James Skelly of The Coral. The release is topped off with some charming alphabetti spaghetti artwork.

PATTI SMITH
'Hey Joe (Version)/Piss Factory'
Out of print for decades, Smith's 1974 single is a golden rarity worth seeking out this year.

LONDON GRAMMAR
'Rooting For You'
The gloomy trio's gorgeous new single is being released as a picture disc.

IGGY POP
'Post Pop Depression: Live At The Royal Albert Hall'
Landing a day after Iggy Pop's 70th birthday on April 21, this triple gatefold vinyl release captures last year's performance at London's legendary Royal Albert Hall. The performance saw him backed by the full Post Pop Depression band, featuring Queens Of The Stone Age's Josh Homme, Troy Van Leeuwen and Dean Fertita, Arctic Monkeys' Matt Helders and Zwan's Matt Sweeney. It went down as one of the most unforgettable shows in Iggy's career.

DANNY BROWN
'Ain't It Funny'
A standout from last year's 'Atrocity Exhibition' album, rapper Brown is putting out 'Ain't It Funny' on 10". It also includes 'Worth It', a collaboration with Clams Casino that came out via the Adult Swim Singles club in 2015.

Dylan Minnette and Katherine Langford in *13 Reasons Why*

Dylan recommends

He's in a band called The Narwhals and his Twitter feed is full of mini-reviews

ALT-J
'Hunger Of The Pine'
June 2014
"The coolest song I've heard in a long time."

JULIAN CASABLANCAS + THE VOIDZ
'Human Sadness'
September 2014
"You've never heard anything like this."

WHITNEY
'No Matter Where We Go'
May 2016
"Everyone watch/listen to this song by Whitney please, like right now. It will change your summer. And life."

CHILDISH GAMBINO
'Awaken, My Love!'
December 2016
"If you don't listen to Childish Gambino's new album you're doing it wrong. Donald Glover, you've ruled 2016."

"It's important and unflinching"

Dylan Minnette and Katherine Langford, stars of *13 Reasons Why*, on why the series is a big deal

***13 Reasons Why* is dark – can you explain the premise?**
Katherine: "It's about a 17-year-old girl called Hannah Baker, who ends up committing suicide and leaving a box of tapes explaining the reasons why she does it. Through the course of the season we follow Clay Jensen, played by Dylan, as he listens to the tapes and tries to come to terms with why she did it and what happened."

The book it's based on, by Jay Asher, is huge. Did that add pressure?
Dylan: "Definitely, because people are very attached to the story and characters. I had a lot of faith from seeing who was attached to it. Tom McCarthy [*Up*, *Spotlight*] directed the first couple of episodes and [writer] Brian Yorkey is a Pulitzer winner. I knew they'd tell the story how it should be told."
Katherine: "Everyone wanted to tell the story authentically, to portray it in an unflinching way, which is different to how young adult shows have previously been shot. It's an important and cool thing to be a part of."

Selena Gomez is an executive producer – what did that entail?
Katherine: "Selena and Mandy [Teefey, Gomez's mother] bought the rights to this book and we give them so much credit and praise because it's been a long time making this and making sure that it was told in the correct way."

What was the most difficult scene to shoot?
Dylan: "Katherine had the really difficult scenes."
Katherine: "The last scene was the hardest for me to shoot, and probably not for the reasons that people would think. At that point I'd been playing Hannah for six months and I'd been with her through every event that had happened, and I was so protective of her. In my head she was a real person. It was really hard to let her go."

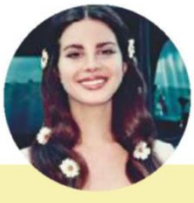
***13 Reasons Why* is available to stream on Netflix now**

PHOTOS: REX FEATURES

Last W33K IN NUMBERS

17,600
Feet above ground that Paul Oakenfold had the "highest party on Earth" on Everest.

50
Seasons of *Later… With Jools Holland* – it started in 1992. The new series kicked off with Kasabian.



5
Flowers in Lana Del Rey's hair for her cheery 'Lust For Life' album cover.

0
Guests on the new QOTSA album. Not even Alex Turner and Dave Grohl are involved.

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ON THE RECORD

BIG OPINIONS. NO FILTER.

THIS WEEK

Saffiyah Khan showed Pepsi how to do protest properly

Brummie hero Saffiyah Khan

IF A PICTURE PAINTS A thousand words, the incredible image of Saffiyah Khan smirking in the face of a livid English Defence League member is the greatest short story we've ever read. Taken earlier this month by Press Association photographer Joe Giddens in Birmingham at a demonstration held by the Islamophobic far-right group, the photo is the very definition of 'killing them with kindness', with Khan responding to babbling rage with cool, calm bemusement.

The image quickly went viral after being shared by Birmingham Labour MP Jess Phillips, who wrote: "Who looks like they have power here, the real Brummy on the left or the EDL who migrated for the day to our city and failed to assimilate?" Quite.

It later transpired that the Specials-T-shirt-sporting Khan had stepped in to defend a woman called Saira Zafar, who was attending a counter-demonstration and being yelled at by well over a dozen male EDL members. "She was quite a small woman," Khan later told *The Guardian* of her sass-packed show of solidarity. "When I realised that nothing was being done [by police] and she was being surrounded 360, that's when I came in as well."

In little over a week, Khan has become a very modern hero, an emblem of strong female power, the kind of woman who – according to one of her mates who wrote a piece about her for *Vice* – "can skate while holding yoga poses". Which, as we all know, ranks pretty highly on the badass scale.

Khan's casual but powerful protest sits in sharp contrast to Pepsi's recent advertising faux-pas, in which the company decided to co-opt the wave of protest currently sweeping the States in order to flog cans of soda. Its ad, starring Kendall Jenner – who really needs to donate her fee to charity already – drummed up a blousy homage to the Women's March, the Black Lives Matter movement and anti-Trump demos, with Jenner apparently curing all of the world's ills by handing a policeman a can of ice-cold Pepsi. Oh Kendall, if only things were that simple.

"Khan has become an emblem of female power"

Jenner's final gesture was a pastiche of another iconic image, Marc Riboud's 1967 photo of a 17-year-old Jan Rose Kasmir offering up a flower towards a dense line of bayonet-toting soldiers at a demonstration against the Vietnam War in Washington. Like Giddens' shot of Khan, it's proof of the strength of small gestures when committed to film; a smile here and a chrysanthemum there become vital and powerful pieces in the fight against violence and bigotry.

@leoniemaycooper

PHOTO: PRESS ASSOCIATION

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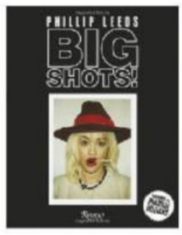
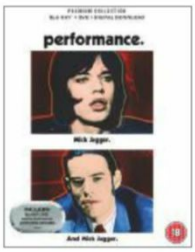
£23.45 *thewhiskyexchange.com*



Looking good
Rap's finest have been shot on Polaroid in the *Big Shots!* photobook.
£16.55 *amazon.co.uk*



Hard rock
Mick Jagger shines in 1970's *Performance* – get it on Blu-ray now.
2 for £25 *in-store and hmv.com*

Northern star
This big sticker-bomb-print duffel bag is a good for a weekender.
£115 *thenorthface.co.uk*

Head boy
Will.i.am's i.am+ Buttons headphones are made to be worn all day.
£169.95 *amazon.co.uk*

Short but sweet
Fully embrace the spring vibes with this cute ruffled top.
£22 *nobodyschild.com*

Night cap
Make a statement with this swish hat from Maison Kitsuné.
£69 *kitsune.fr*

Vampire diaries
David Bowie stars in 1983's sexy horror flick *The Hunger* on Blu-ray.
2 for £25 *in-store and hmv.com*

Speakers corner
Ruark MR1 MKII's wireless speakers are small but very powerful.
£329.99 *johnlewis.com*

Walk this way
Rep hip-hop legends Run-DMC in this cosy sweatshirt.
£24.95 *nmemerch.com*

Feeling sheepish
Fans of 1980s hardcore heroes Minor Threat might like this pillowcase.
£25 *redtempleprayer.com*

Nuts about it
Punk rock peanut butter is a thing now. Why the f**k not?
£5 *jackpotpeanutbutter.com*

Nerding out
Season 3 of brilliant tech-com *Silicon Valley* is out now on DVD.
£20.99 *zavvi.com*

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£95 *thecyclingstore.cc*

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What's ON your Headphones?

THIS WEEK

Walsall

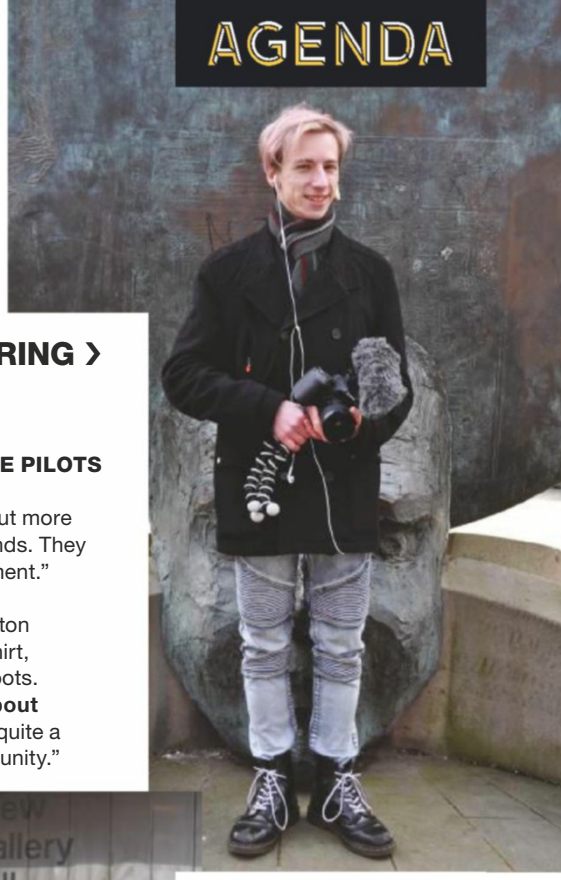
"The New Art Gallery is brilliant"

‹ ASHLEY PERRY

20, shop assistant

Listening to:
DJ HAZARD
Bricks Don't Roll
"I love drum 'n' bass – the beat, the tempo, all of it."

Wearing: Palace cap, Timberland jacket, Nike jumper and trainers.
Best thing about Walsall: "There are some great, cheap pubs."



ADAM PRING ›

21, YouTuber

Listening to:
TWENTY ONE PILOTS
Stressed Out
"They stand out more than other bands. They make a statement."

Wearing: Burton long-sleeve shirt, Dr Martens boots.
Best thing about Walsall: "It's quite a diverse community."

‹ EMILY MALIN

21, postgraduate student

Listening to:
LANY
Pink Skies
"They sound a bit like The 1975."

Wearing: Jack Wolfskin jacket, T-shirt and jeans, New Look scarf.
Best thing about Walsall: "The New Art Gallery is brilliant."

PHOTOS: BETH KANE

AMADEA ADEGBIJI ›

19, student

Listening to:
CAGE THE ELEPHANT
Ain't No Rest For The Wicked
"The lyrics feel quite real. I can relate to them easily."

Wearing: Primark jumper and jeans.
Best thing about Walsall: "I love the small-town atmosphere."

HIGH BLOOD PRESSURE

Royal Blood broke records, made famous friends and toured so hard they ended up in hospital after their debut album. Are they ready to do it again for the follow-up 'How Did We Get So Dark?'? "We'll give it everything," they tell Greg Cochrane

PHOTOS BY PEROU

Royal Blood (l-r):
Mike Kerr and
Ben Thatcher

ROYAL BLOOD'S MIKE Kerr and Ben Thatcher are spoilt for choice when it comes to pinpointing the most surreal things to happen to them during their first three years as a band, but it might be the evening when a childhood hero, Lars Ulrich of Metallica, knocked on their dressing room door at a show in San Francisco. He bundled them into a car, stuck a cold beer in their hands and gave them a private midnight tour of his hometown – they've got a photo outside the *Mrs Doubtfire* house to prove it. If not, it's probably the time Jimmy Page from Led Zeppelin turned up to Ben's birthday party. Yep, where most people get a helium balloon, Royal Blood get a rock legend. "I was on the other side of the table looking at Ben and Jimmy Page eat crumble, thinking, 'This is f**king mental, what's going on?'" recalls Mike, shaking his head. Summed up: life in Royal Blood 2013-2015 was a blurry succession of pinch-themselves highlights, each one that little bit more ludicrous than the last.

It's worth remembering where it all started. Just four years ago, they were pulling pints back home in Brighton. The pair, friends since their mid-teens, were making do. Mike went travelling in Australia for nine months. When he flew home early in 2013, Ben picked him up from the airport. In the car, he played him some demos he'd recorded. They formed a duo, rehearsed the next day and played their first gig in a Worthing pub the same week. Having both played in bands before, though, they decided this one was different. Ironically, Royal Blood was supposed to be *less* serious – a chance to just have some fun.

"I remember putting 'Figure It Out' on SoundCloud after we recorded it and being like, 'This is going to blow people's minds,'" says Mike. "I got a text from two of my mates saying, 'I heard that tune – yeah, nice one.' Basically, no one gave a s**t, and I was like, 'What the f**k? Ben, times are tough – no one likes rock anymore.'"

But just a couple of months later, their ascension went into hyperspeed. Mike was still living with his parents. Their early shows got the music industry excited – the two-pronged dynamic of The White Stripes meeting the venomous riffs of Queens Of The Stone Age soon had them tagged as mainstream rock's great new saviours (they still insist they're not). After a bunch of buzzy support slots, a spot on the NME Awards Tour in March 2014 followed. By May, they were sharing a stage with Arctic Monkeys at London's Finsbury Park. They had momentum and in August, when their self-titled debut arrived, it became the fastest-selling rock debut in three years, outperforming the first-week sales of first efforts by the likes of The Strokes and Kasabian. They became one of the few bands to have played new artists festival The Great Escape and the MTV EMAs in the same year. Things moved *that* fast. They were, as they recall, on "a ramp of insanity".

And their self-created juggernaut didn't stop. The singles ('Out Of The Black', 'Little Monster','Come On Over', 'Ten Tonne Skeleton') became radio hits, they were festival fixtures and they toured non-stop. According to Songkick, Royal Blood travelled 236,380 miles playing hundreds of shows, performing the same 10 songs for two and a half years. "The work and the schedule was insane, but there really wasn't a low moment," says Mike. "We thought, 'This doesn't happen to any band ever, so let's just enjoy it.' If it ends tomorrow, at least we can look back on it and be like, 'Well, we took everything we could have possibly squeezed out of this.'"

If they worked hard, they played harder. "We didn't get any sleep," says Mike. "We all ended up ill and we all got hospitalised twice. Our sound guy lost a testicle…"

Wait. What?

"He's alive and well," confirms Mike. "We won't go to into it," says Ben. Mike adds, "What I will say is that he had it surgically removed and that night mixed the show. Drugged out. And I don't think it ever sounded so good."

By the time they played their final scheduled show at Austin City Limits festival in October 2015, the band and their crew needed a break. "Afterwards, I remember just slamming my bass into the door and it splitting into 10 pieces," remembers Mike. "It felt like the end of that album. We were ready to close that chapter. I genuinely didn't smash my bass in a 'this will be cool' way; it was more like, 'I need to destroy this machine and start again.'"

Eighteen months on, they're in London beginning the campaign for new album 'How Did We Get So Dark?'. Both dressed in black, they look healthy and well rested, even if Ben was out until 5am after seeing Banks play live. They drink herbal tea and sit together on a red-wine-coloured Chesterfield sofa in the backroom of an east London photography studio. They're relaxed, funny and self-deprecating. "If our record completely bombs and it's the worst album ever, at least we had a pretty good time on the first album," jokes Mike at one point. "We can always do a reunion tour – we'll do a 10-year anniversary!"

After playing so many gigs, when they did finally return home to Brighton it was a struggle to "readjust to normality". They enjoyed catching up with family and friends, but couldn't sit still for long. Conditioned from the road, each night they'd get a rush of adrenaline. "You're super-pumped watching *Countryfile* and you're like, 'What the f**k is going on?'" smiles Mike. "'I feel like I'm absolutely buzzing for no reason.'"

So they took off again, to the States – LA and Nashville. They already had some ideas, having previously built a studio on their tour bus while supporting Foo Fighters. They rented a rehearsal space in Burbank, LA, recorded in the day and partied at night.

At first, they had "no rules". They were open to experimentation, extra musicians and different styles, but they kept coming back to the primal foundations of Mike's bass – channelled through a bunch of pedals and effects so it sounds like an army of guitars – and Ben's thunderous drumming.

"The songs we felt really excited about didn't involve having synths or guitars. It's funny, the moment we added anything like that, our songs went from sounding huge to really not that cool and small," says Mike. "It made it ordinary. We're a pretty tight-knit team. It's kind of like bringing your mate on a date. They're just going to kill the vibe."

After the sunshine and swimming pools of LA, they took themselves back to Brighton and knuckled down. "That's when we really got on a streak and everything started coming together," recalls Ben. The final product is 'How Did We Get So Dark?', released in June. Like their debut, it's a huge-sounding record. First single 'Lights Out' is a reliable indication of the rest of it: sharper riffs, bigger beats and deeper grooves.

While it's most definitely a rock album,

Have I told you about the time when…?

Royal Blood's most surreal moments

THEY BEAT 1D TO BEST GROUP
When: The BRITs, February 2015
Ben says: "We were terrified. It's like the Royal Variety Show and we were the chosen ones for 'rock'. You really are playing to the unconverted and the world. It's nice to have your best friend next to you because it's funny. It's like the world's most elaborate wedding reception."

THEY SAID NO TO BAND AID
When: 2014
Mike says: "That song's causes are great. But the song's dated and some of the lyrics are a bit wack."

BEN ALMOST STS HIMSELF ON TV**
When: He'd rather not remember
Ben says: "It was one of our first times in Italy. Mike wasn't up to it, so I have to go on live Italian daytime TV. I'm sick, really bad. I had two women either side of me and I thought, 'I'm going to s**t myself live on TV.' I was trying not to throw up on them."

this time Royal Blood were determined to bring in all of their influences. Take, as an example, 'Lights Out': "We were going for a Daft Punk thing quite a lot and trying to f**k with the rock thing, I guess," says Mike. "What would Daft Punk do if they wrote a rock tune?" Then there's the album's closing track 'Sleep', which they describe as a "Black Sabbath hip-hop tune".

"I don't really like a lot of rock music," says Mike. "I mean, obviously I love a lot of it, but the tour bus is pretty spicy isn't it? It's pretty R&B-heavy. There's a lot of things where you'd be like, 'What the f**k? You like that?'"

"Got a bit of Usher going on," nods Ben. "The parties on the bus get wild. We're all dancing to 'Work' by Kelly Rowland by the end of the night. I love Drake and all that lot. In their shows and their production, you can really get something out of it and put it into your own interpretation and music."

Mike picks up, "Those guys are the new rock stars – they're the new punk, far more than rock. They're the ones taking all the risks and doing things for the first time. To be elitist about your genre is closed-minded and mad."

If that sounds concerning to any rock purist's ears, they needn't worry. Musically, album two is harder, but lyrically it's also more honest, centring around Mike's personal relationships. It sounds like a break-up record. Just look at the song titles: 'I Only Lie When I Love You', 'She's Creeping', 'Hole In Your Heart'.

"It's been three years, you know? So I've had relationships throughout that period," says the frontman. "It's a subject matter I love writing about. It comes quite naturally to me. I definitely don't believe in writing about one person in particular or one experience because it kind of ruins it. Talking about lyrics and explaining songs – to me, you sabotage your art."

There's a knock on the door; a car is waiting to take them to the train station. They're due to film a music video in Paris later that day. Before they go, they help their manager tweak the new album artwork on a laptop and take a peek at their upcoming diary (clue: it's packed). Soon, all the interviews and gigs will begin again. There's a summer of European festivals and a show at the Eden Sessions in June. Then, the minor matter of introducing their new album on the biggest of platforms: Glastonbury. "To have the slot we have on the main stage is such a privilege," says Mike. "We're going to give it everything we have." This is Royal Blood – they always do.

'How Did We Get So Dark?' is out on June 16

"Our first album put us on a ramp of insanity"

"Minimalism is our art"

'How Did We Get So Dark? in Mike Kerr's words

IT'S FULL OF NEW CHARACTERS

"Our first album was really, 'Here are the first 10 songs we've ever written, now let's go tour.' This time we could really craft what we wanted to do. These songs are like 10 completely new characters. Combining them with our first record, which we're still really proud of, it's going to be f**king great."

IT'S SIMPLE BUT MATURE

"We've got a sound that's really moved on, matured and progressed from what we had before. We're a very limited band in terms of resources. How we do it is very simple, but that can take you down a creative route that can be complicated."

IT'S FKING MASSIVE**

"Minimalism is ultimately our art, musically. It's how do you make something sound f**king massive with not a lot."

WHO KILLED JONBENÉT RAMSEY?

Netflix's new crime sensation *Casting JonBenét* is about the beauty pageant murder that shook a nation and is still unsolved. Thomas Smith lays out what you need to know

WITH 2015'S *Making A Murderer*, Netflix set a new standard for addictive mysteries, shining a spotlight on cases that remain unsolved. Their latest true-crime epic is *Casting JonBenét*, a documentary based on the mysterious murder of six-year-old JonBenét Ramsey in 1996. At the time, the story gripped America – not just because the brutal killing of the beauty pageant contestant shocked families, but because of the troubling circumstances around it. Now it's being turned into a captivating two-hour film – but not in the way you'd expect…

THIS ISN'T AN ORDINARY MURDER MYSTERY

The film is made up of reconstructions of the murder's aftermath, but the story is told by local actors as they audition for roles in the reconstructions for the show. They recount what it was like to live in the college city of Boulder, Colorado. after the murder happened, and they're not afraid to bring their own accusations to the whodunit. Think Louis Theroux's 2015 *My Scientology Movie* – where Hollywood wannabes pretended to be Tom Cruise – but a whole lot bleaker. It's all a bit meta.

Reconstruction of JonBenét Ramsey

THE GRUESOME DEATH REMAINS UNEXPLAINED

On December 25 or 26, 1996, six-year-old JonBenét was killed in her home. Her body was found by her parents in the basement eight hours after they discovered a ransom note in the kitchen and reported her missing. A coroner later ruled that the cause of death was 'asphyxiation' after she sustained injuries to her skull and was choked.

JonBenét's parents, Patsy and John Ramsey

CLUES PUT JONBENÉT'S FAMILY UNDER SUSPICION

At the time, police suspected that the perpetrator may have been someone in the family: JonBenét's father John, her mother Patsy or her nine-year-old brother Burke. Police suggested that the ransom note and the missing body were staged. The specific amount demanded for her release ($118,000) alarmed police, as it matched the bonus John Ramsey had received earlier that year. The investigators also were suspicious of the letter's repeated use of exclamation marks and acronyms, and the lack of fingerprints from the note. At one point, the Colorado Bureau of Investigation suspected that Patsy had written it.

Reconstruction of Patsy and John Ramsey

Reconstruction of JonBenét's funeral

HER PARENTS WERE ALMOST CONVICTED

In 1999, a grand jury voted to indict JonBenét's parents over her death, citing "two counts each of child abuse" and adding that the parents "did unlawfully, knowingly, recklessly and feloniously permit a child to be unreasonably placed in a situation that posed a threat of injury to the child's life or health". However, the district attorney refused to sign the indictment due to a lack of sufficient evidence that would successfully convict them beyond reasonable doubt for JonBenét's death. The family were questioned about the discovery of the body, but have never been charged.

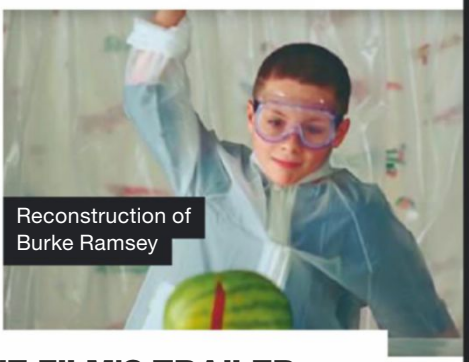
HER KILLER IS STILL OUT THERE

Police also entertained the theory that she could have been murdered by an intruder, despite no signs of forced entry. The theory was pursued after an unidentified boot mark, which was assumed to belong to the killer, was found in the basement. District attorneys suggested that JonBenét's involvement in beauty pageants could have resulted in her being targeted by child abusers.

THE CLUES ARE FEW AND FAR BETWEEN

Initially, specific evidence linking a suspect to the crime was scarce. When John – along with a friend who'd come to help in the search – discovered the body, he moved it several times, potentially damaging key evidence that could have identified the perpetrator. In 2003, new tests showed that DNA other than JonBenét's was found on her underwear, suggesting that she may have been sexually assaulted by an unknown male prior to her death. No match has ever been found.

Burke Ramsey and Dr Phil


Reconstruction of Burke Ramsey

THE FILM'S TRAILER IS TERRIFYING

Murder reconstructions, *Crimestoppers*-style, aren't exactly a novelty. But *Casting JonBenét* looks like a different proposition. The show's creepy trailer sees a make-believe Burke Ramsey chopping up a watermelon as if to prove his murderous ability. Mournful parents deny their involvement while looking seriously shifty. A dressed-up Santa Claus even makes an appearance. And while this show won't be solving the crime, it's sure to set armchair detectives ablaze with theories. NME

***Casting JonBenét* is on Netflix from April 28**

The Katy Perry conspiracy

Behold, the weirdest theory about JonBenét's death

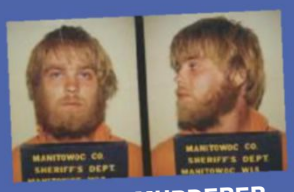
Of all the internet's conspiracy theories, this might be the strangest. A seven-minute long YouTube video posted in 2014 claims JonBenét Ramsey might not be dead – and that she's actually Katy Perry. The theory spread like wildfire. That's right: despite Perry being born in 1984 and JonBenét in 1990, many believe these two are the same person. The claim is that JonBenét's death was faked by her parents, that she was put in hiding in order to become famous and that this is just the latest lie fabricated by the entertainment industry. Their evidence? Both have similar eyebrows.

THE CASE IS STILL UNFOLDING

In 2016 CBS documentary *The Case Of: JonBenét Ramsey*, a forensic pathologist suggested that JonBenét's older brother Burke may have committed the murder. In response, Burke filed a defamation lawsuit against the channel. In an interview with TV personality Dr Phil last year, a smiling Burke said, "I don't know what to say to [the suggestion that his parents staged a cover-up], because I know that's not what happened. There've been people who've said that's not even physically possible for a nine-year-old to do that. Like, you won't find any evidence, because I didn't do it."

The caseload

Three must-see true-crime thrillers available to stream now



MAKING A MURDERER
This hit show from 2015 covered the 2005 murder of Teresa Halbach and the messy trial that followed. Season two is set to hit Netflix later this year.

AMANDA KNOX
Knox and her boyfriend Raffaele Sollecito were arrested in 2007 for the murder of Meredith Kercher. This Netflix doc captures what happened next.

BEWARE THE SLENDERMAN
This HBO documentary tells the story of the creepy internet meme that led two Wisconsin 12-year-olds to attempt murder.

PHOTOS: REX FEATURES, ALAMY, NETFLIX

LINKIN PARK VS THE WORLD

Chester Bennington and Mike Shinoda of heavy giants Linkin Park sat down for a Facebook Live Q&A with Leonie Cooper ahead of the release of their poppy new album 'One More Light'. Here are the questions you wanted answered

PHOTO: JAMES MINCHIN

You're pop now – how the hell did that happen?!
Chester: "Honestly, it wasn't like, 'Let's go make a pop record.' We just started writing the songs and these were the type of things we were singing and these were the types of song that came out of it. The tracks were built around those initial conversations, these melodies and lyrics we were writing – we were using more uplifting chord progressions."

Will Chester still be screaming on the new record?
Chester: "There's no 18-minute-long scream, begging God to put me out of my misery. There's none of that."
Mike: "One thing I will say about the scream thing is that we do have songs in the Linkin Park catalogue that have screaming in them and you can listen to those and when we play shows, we perform them."
Chester: "If you want me to yell at you, come to the shows."

Which song from the new album was the hardest to write?
Chester: "There were a couple that actually you could almost

(L-r:) Chester Bennington, Mike Shinoda and *NME*'s Leonie Cooper

feel where they were gonna go, but until they got there it was kind of like, 'I don't even know if I want to play this.' It's hard to want to play the whole band a song until you know it's there – 'Heavy' was one of those songs and also 'Halfway Right'… So we put a little bit of extra love into it because we knew the songs had a lot of potential and were really cool and had a really interesting vibe."

Are there any British collaborators on the album?
Mike: "Stormzy! Pusha T and Stormzy are on 'Good Goodbye'. We're big fans of both. We reached out to them and said, 'Would you be on the song?' and they said yes. I wish there was a better story! They did their vocals in the comfort of their own studios, but we did meet. We shot a video for it and we all hung out."

Chester: "Push did his scene in two or three takes and then Stormzy was thinking, 'I've got to go and prepare myself for a video shoot.' He flew in all the way from London, he gets there, we're like, 'Dope verse, you killed it!' and director does three takes and he's like, 'Boom, got it!' He nailed it."
Mike: "We may have ruined him for videos for ever, because I've never met another director who will keep a shoot that short."

Where do you see yourselves in 10 years' time?
Chester: "Physical therapy?"
Mike: "I hope the band is able to keep making creatively viable music that we feel as passionately about."
Chester: "I think it really comes down to if we're having a good time and having fun doing it – that's what matters."

So where does this album rank on the fun scale?
Chester: "This album ranked for me on the fun scale at its most fun and also at its least fun. In the beginning of making it I wasn't in a happy place – it had nothing to do with songs or making music, it really was more like, 'I'm not having fun doing anything.' Once I worked through that stuff, [it was about] getting to a place where I'm not only liking making music with my friends, I'm also enjoying taking my kids to school, I look at my pets and go 'I don't hate your face,' or I wake up and the sun's shining and I'm not thinking, 'Go f**k yourself,' to the sun. Just normal, nice things and enjoying the mundane stuff as well as the extraordinary stuff, like being in Linkin Park."

Which superhero would you like to be?
Chester: "Superman! And I'll tell you why I say that so passionately – I play this game with my kids all the time. Out of all the superheroes – in the DC world, because if we get into Marvel it gets really crazy – there's only one thing that can kill Superman and that's Kryptonite and it's finite; there's not a whole lot of it. At the very worst, he just becomes like a normal person."

What was the first album you guys bought?
Mike: "'Licensed To Ill' [by the Beastie Boys]. It's funny because my friend had played me 'Brass Monkey' and I didn't particularly like it, but he was so passionate about it, and then he played me 'Paul Revere' and I was like, 'Whoa, what's that?'"
Chester: "On my 11th birthday I asked for very specific records. I wanted ABC's 'How To Be A… Zillionaire!', Depeche Mode's 'Music For The Masses' and The Cure. My grandparents forgot the list or lost the list but I did get ABC, so that was cool, but then I got Dire Straits and Heart. I was super-disappointed – Dire Straits was something my friend's dad listened to, and Heart? I wanted the guys who wore the make-up, not the girls who dressed like guys! But because they were the only records, I ended up listening to them and singing Heart songs were some of my first performances to my parents."

NME

(L-r:) Chester Bennington, Rob Bourdon, Joe Hahn, Brad Delson, Mike Shinoda and Dave Farrell

Linkin Park in numbers

21
Years since they started recording songs

2
Former band names (Xero and Hybrid Theory)

30 MILLION
Copies sold of debut album 'Hybrid Theory', and counting

1 BILLION
YouTube streams reached in 2012 – the first rock group to achieve the feat

'One More Light' is out on May 19

BIGGER AND BETTER THAN EVER

NME MERCH

TEES, HOODIES, MUGS & MORE

NME.COM/MERCH

RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

MAC DEMARCO

PHOTO: COLEY BROWN

BEST FOR GETTING YOUR GROOVE ON
MAC DEMARCO
On The Level
Slacker hero DeMarco gets all languid on this super-chill, laid-back funk track.

BEST FOR SUNNY DAYS
KAMASI WASHINGTON
Truth
A 13-minute jazz epic from the sax-toting Kendrick Lamar collaborator.

BEST FOR TAKING A STAND
HARKIN
Independence Day
Former Sky Larkin member Katie Harkin goes solo with this powerful post-punk cover.

BEST FOR SCI-FI MOMENTS
IKONIKA
Manual Decapitation
Hyperdub's singular talent gets her *Blade Runner* on with this bleepy, glitchy masterwork of electronic doom.

BEST FOR PAGAN PARTIES
RICHARD DAWSON
Ogre
Like *The Wicker Man* meets a medieval re-enactment fayre, this folksy ballad is wonderfully odd.

BEST FOR RELIVING THE 1990S
BLOXX
You
The debut single from Uxbridge's Bloxx is a grungy triumph that could have come straight outta Seattle circa 1992.

BEST FOR FLIPPING THE BIRD
MISSIO
Middle Fingers
Missio do big, ballsy-sounding electronica with uplifting pop roots. This one sounds like Mumford & Sons if they'd really got into raving.

BEST FOR LAZY AFTERNOONS
MARIKA HACKMAN
My Lover Cindy
Hackman proves herself to be one of the UK's most interesting songwriters with this curveball-throwing guitar-pop smash.

BEST FOR SWIFT BABY-MAKING
BLINK-182
Can't Get You More Pregnant
It's only 30 seconds long, but Blink's new song is near-perfect pop-punk.

BEST FOR SOFT ROCKING
HARRY STYLES
Ever Since New York
Debuted on *Saturday Night Live*, this slow burner is super-1970s.

FOR MORE NEW MUSIC, GO TO NME.COM

While She Sleeps (l-r): Aaran McKenzie, Sean Long Loz Taylor, Mat Welsh, Adam Savage

ALBUM OF THE WEEK

Simply colossal

It's time for Sheffield's other metalcore band to get their dues

WHILE SHE SLEEPS
You Are We
★★★★☆
METALCORE NORTHERN LOUD

IT ALWAYS FEELS LIKE While She Sleeps got a little lost in the British metalcore uprising over the last decade. While contemporaries and fellow Sheffield lads Bring Me The Horizon stormed to popularity (likewise Enter Shikari, Asking Alexandria and more recently Bury Tomorrow), WSS seemed to peak and drop off again, despite headline tours, festival bills and decent support slots. In truth, they didn't have enough to differentiate themselves in a saturated and formulaic genre, and although it's taken time and crowdfunding to get their third record off the ground, it was worth every hard-won moment – because it totally slays.

The title track is colossal – the kind of life-affirming metalcore you could imagine throwing yourself about to at Download, full of dropped guitars and vocal skirmishes. It sets the tone of the record for urgent riffs with a groove. It's catchy in the best way too – Loz Taylor's lead vocals against Mat Welsh's raspy backing make for a seriously brutal dream team. 'Steal The Sun' might have rapping on it, but oddly it's not offensive. It is, however, nu-metal-esque, in a brilliant way.

The production values on 'You Are We' are perfection – too many metalcore records overproduce until notes feel clinical. But 'Feel' builds and drops like an avalanche of brilliance, Taylor's voice firing off a round of vocal ammo with ease. 'Empire Of Silence' and 'Wide Awake' are a tad forgettable, in the way that metalcore can be. And although having Bring Me The Horizon's Oli Sykes drop a minute of vocals on 'Silence Speaks' puts a long-time hostility between the bands to rest (Sykes offered WSS his studio to record from for the album), they really don't need him. This is the track that's going to see them lead the charge of the new wave of British metalcore.

As 'In Another Now' closes, it rounds off a genuinely thrilling record, and if WSS have always been the bridesmaids, never the bride, this is their time to truly step the f**k up into the limelight. **Anita Bhagwandas**

Best track

'REVOLT'
It's heavy, inhumanly fast and viciously perfect. It needs to be their next single.

PHOTO: RYAN CHANG

Too much fun

Indie-rock veterans go disco on a lively but meek protest album

MAXÏMO PARK
Risk To Exist
★★★☆☆
FUNK DISCO CURRENT AFFAIRS

TRUMP'S quasi-fascist Presidency-for-profit, Brexit's lies, Tory election fraud, the cruelty of austerity, Syria – with the world going to hell in an 'I've Spent The Public's Millions Golfing At Mar-a-Lago' T-shirt, rock music is finally getting angry again. Cabbage, Vant, Sløtface, Idles and PWR BTTM are launching a new wave of protest rock, and here come Newcastle's indie-rock Rimbauds Maxïmo Park, charging into the fray with an album "informed by the dire state of world affairs" and full of anthems attacking the refugee crisis, Nigel Farage, benefit cuts and inequality in the style of, well, '80s funk-pop.

The problem is 'Risk To Exist', with impeccable bad timing, sounds neither fist nor funk. Realising that it was way past last orders for noughties indie rock, Maxïmo successfully incorporated the misty synthpop of early Depeche Mode and Kraftwerk into their indie-lectual romances on 2014's 'Too Much Information', but this sixth album sets out to emulate Prince, Stevie Wonder, Nik Kershaw and Peter Gabriel's 'So'. Meanwhile, music's rising political ire is finding its voice in grime, punk-pop, rap, protest poetry and angry blokes from Nottingham shouting "F**K OFF!" a lot; by comparison, polite synthpop tracks about the disabled being forced into work – 'Work And Then Wait' and 'Make What You Can' – sound as effective and powerful as a Green Party conference.

As reliably as Maxïmo's trademark jolt-pop melodies abound throughout, it's jarring to be expected to groove cheerfully along to 'The Hero', the Syrian migrant crisis as imagined by Level 42. Maxïmo fare better when tackling the Foreign Office's decision to stop search-and-rescue operations in the Mediterranean with an ounce of indie-rock spite on the title track ("*How can we not extend a hand into the perilous waters of hell? / Where's your empathy?*" singer Paul Smith argues), equating Farage's venomous, insidious separatism with bad drugs on the fiery 'Get High (No, I Don't)' or hammering brainless Brexiteers on the Arabian-tinged 'The Reason I Am Here'. 'Risk To Exist' is a cracking post-debate disco record, certainly, but no one ever changed the world over cocktails at Club Tropicana.
Mark Beaumont

Maxïmo Park (l-r): Tom English, Lukas Wooller, Duncan Lloyd, Paul Smith

STRANGE BUT TRUE

Maxïmo Park are so dedicated to the refugee cause that they've donated all proceeds from the album's title track to the Migrant Offshore Aid Station, a charity helping refugees.

Vin Diesel as Dom Toretto

Still fast, still furious

Eight films in, the *Fast* franchise remains a majestically good time

THE FATE OF THE FURIOUS
12A ***Vin Diesel, Charlize Theron, Dwayne Johnson***

★★★★☆

CAR CHASES | SO FUN | KIDNAP

FOR THE SECOND HALF OF its existence, the *Fast And Furious* franchise has been hurtling, engine roaring and muscles vibrating, away from sense. It's whizzed past logic. The laws of physics are but a speck in the rear-view mirror. What little subtlety it ever had was run down and left squished across the tarmac several episodes ago. Long may it continue. The sillier the films get and the more they try to outdo their absurd set pieces, the more fun they are. Character development is minimal. Plot holes are gaping. Yet to dwell on those as problems is to miss the point. The people are props, crash test dummies to fill the seats. Pure spectacle is its aim and it's majestic.

As with every instalment, the plot kicks off with a reason to divide the 'family' of Dominic Toretto (Vin Diesel), so they can later be brought back together in a way that involves driving very fast and lots of things exploding. That reason is played by Charlize Theron, an evil computer genius who forces Dom to help her steal some nuclear weapons by kidnapping… we won't give it away. Theron is a joy as a villain of depthless cruelty. The good-guy cast is now huge, but everyone gets their moment. The combination of The Rock and Jason Statham, bickering like an old married couple, is used as liberally and amusingly as you'd hope. The addition of Helen Mirren as Statham's mum is brief but boy, does she make it count.

Oddly, the only slight drag in the whole bunch is Diesel, who hasn't caught on to the dafter tone. He still plays his scenes as if they have serious emotional weight. Sometimes that's necessary – Dom's story gets *dark* – but his mirthless swagger feels like a relic of the series' earliest days rather than a requirement of its future.

Then there's the action. It's wonderful. F Gary Gray's 2003 remake of *The Italian Job* showed a skill for car chases, and here he lets those loose on mad sequences involving Lamborghinis outrunning a submarine across a frozen lake, 'zombie' driverless cars and The Rock punching a missile. It's absolute nonsense and a complete hoot. **Olly Richards**

Eric Ruffin is antihero Milo

Bloody good

A modern, New York City-based tragedy, featuring vampires

THE TRANS-FIGURATION
15 *Eric Ruffin, Aaron Clifton Moten, Chloe Levine*
★★★★☆
VAMPIRES ANTIHERO TRAGEDY

MILO (ERIC RUFFIN) IS A teenage loner with a one-track mind. He pursues his obsession academically through old VHS tapes, dodgy websites and fantasy fiction. He pursues it physically in deserted spaces, finding conquests in bathroom stalls and under railway bridges. Lips smacking and slurping are the first sounds you hear in Michael O'Shea's debut film. What's up is that Milo is sucking blood from the neck of a man in a suit. Like many antiheroes these days, he's a vampire.

"I still think you should see *Twilight*," says love interest Sophie (Chloe Levine). "I prefer *Let The Right One In*," replies Milo. Even before this exchange, Tomas Alfredson's 2008 horror romance comes to mind. The films share young protagonists living in tower blocks, prematurely aged from bullying and family trauma. However, instead of a snow-blanketed Stockholm, we're in the social realist hustle of Queens, New York.

Ruffin, in his first meaty role, carries the camera's gaze with beguiling stillness. Social interactions extend to brief conversations with his sofa-bound, ex-military older brother Lewis (Aaron Clifton Moten), and seeing a school counsellor who wants to know if he's still killing animals.

O'Shea treats Milo like a documentary subject, standing back and observing the activities that make up a life, using few dramatic devices (menacing bass throb excepted) even when genre horror aspects kick in. Tonally, *The Transfiguration* has more in common with patient portraits of tortured men, like Steve McQueen's *Shame*, than it does with recent stylish vampire fare, such as Ana Lily Amirpour's *A Girl Walks Home Alone At Night*. Sophie shows up with baggage and charm in equal parts. Her childlike aura accentuates Milo's non-human ways. She awakens his moral compass and sets in motion destiny.

For all its muted, lo-fi trappings, *The Transfiguration* is a big, heartfelt tragedy. While it's stitched together from ancient tropes, setting it in the New York projects, and using this setting for colourful milieu-based world-building, adds enough of a social twist for Milo's life to matter.

Sophie Monks Kaufman

FOR FANS OF

LET THE RIGHT ONE IN

SHAME

STRANGE AND TRUE

Fast & Furious 8 **is the first Hollywood film to have been shot in Cuba, two years after the island eased its restrictions on Americans visiting.**

PHOTOS: UNIVERSAL PICTURES, REX FEATURES

Under the RADAR

YOU HEARD IT HERE FIRST

Cosima

Raw talent from Peckham, and creator of the sublime 'South Of Heaven' mixtape

ENOUGH WALLOWING, enough bottling. Cosima is finally letting it all out – the domineering boyfriends, the pent-up ennui, the pressures of modern womanhood.

"Throughout history there have always been crazy expectations about what a woman's body is supposed to look like and how a woman should behave," Peckham's neo-Sade says of her song 'Girls Who Get Ready', an incisive attack on capitalism's 'bodymorphic' plot. "For a decade of my life I've been trying to change – so have all of my friends – and that's f**ked up. You have generations of women who hate themselves and literally do everything to distance themselves from the person they are. But if you have empowered women who love themselves, how are you going to get kids to buy the thing that you tell them 'this is what makes you love yourself and this is what makes boys love you'?"

Cosima jabbers with the relief of an artist unleashed. She's been creating in private since she was 10, writing poetry while singing Ella Fitzgerald tunes, then combining the two in her own music. For years she perfected her material and took singing lessons before sneaking one track called 'Don't Touch Me' onto SoundCloud and being snapped up by Island Records. During 2016 she dripped her innermost emotions onto the web in the form of lustrous space-age soul confessionals that explored her struggles with self-image (debut single 'Had To Feel Something' addressed her depression and "acknowledging that you're a person that gets sad and that's OK") and her constant internal battle between self-respecting woman and doting doormat.

"You have a primal thing," she says of the sexual subjugation at the root of 'Hymns For Him'. "It should be a fun thing, but loads of girls have anxiety about it. There's this side of me that's like, 'Please love me, what can I do to make you love me?', but that song is me trying to understand at which point I find the other side of me that says, 'This is enough, this is not how I want to be treated.' The relationship you have with a guy says so much about the relationship that you have with yourself. It's always been about working out, 'Why do I hate myself so much that I let you treat me like s**t?'"

Sharing is the key. Finally, Cosima played her first gig in October, and it all made sense. "I was just desperate to stand in front of people and sing to them. It felt really freeing. You just exhale and think, 'I'm happy.'" About time too.

Mark Beaumont

DETAILS
From: Peckham, London
Social: @Cos1ma
Buy: Single 'To Build A House' is out now
Live: Bussey Building, London (May 3)

Best track

'GIRLS WHO GET READY'
Few attacks on the shallowness of beauty regimes sound this plush and sultry, or have videos featuring the singer taking pigs and goats on a girls' night out.

Like this? Try this!

SADE
Diamond Life
Cosima's funk is rooted in the delights of Sade (although 'Your Love Is King' suggests a different mindset).

Strange but true

While she grew up in gritty Peckham, Cosima would spend her childhood summers in rural Germany with relatives.

PHOTOS: ZOE MCCONNELL. STYLING: KYLIE GRIFFITHS. THOMAS RAMSHAW

“There’s this side of me that’s like, ‘Please love me’”

Cosima wears:
Left:
Jacket, £69, Topshop
Dress, £250, McQ at Harvey Nichols
Trainers, £75, Nike

Right:
Jacket, £45, Topshop
Dress, £80,
Cheap Monday
Boots, £105,
Dr Martens

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THE 1975
FRANK OCEAN
BOY BETTER KNOW
A TRIBE CALLED QUEST
JESS GLYNNE
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FATBOY SLIM
CARL COX
STORMZY
DAMIAN 'JR GONG' MARLEY
GEORGE EZRA
LONDON GRAMMAR
FLYING LOTUS
CHAKA KHAN
ERIC PRYDZ
ABOVE & BEYOND
ANDY C
DJ EZ
JAMIE JONES
SETH TROXLER
THE MARTINEZ BROTHERS
RAG'N'BONE MAN
ANDERSON .PAAK & THE FREE NATIONALS
ZARA LARSSON
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WILEY
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KÖLSCH
BICEP
PATRICK TOPPING
PETE TONG
SKREAM
ARMAND VAN HELDEN
FLOATING POINTS SOLO LIVE SET
JON HOPKINS DJ
JAGWAR MA
RATBOY
NAO
LOYLE CARNER
TOM MISCH LIVE
LEVELZ
MOODYMANN
THE BLACK MADONNA
FATIMA YAMAHA
GOLDIE INFLUENCES
WILKINSON DJ
YOUSEF
RICHY AHMED
NOISIA DJ
TODDLA T & COCO
SOLARDO
GERD JANSON
MIDLAND
HUNEE
MIND AGAINST
REJJIE SNOW
J HUS
CRAZY P LIVE
AJ TRACEY
WAZE & ODYSSEY
ARTWORK
MONKI
HYPE & HAZARD
MY NU LENG
P MONEY
MICK JENKINS
JOE GODDARD LIVE
ALEXIS TAYLOR HOT CHIP PRINCE TRIBUTE
DENIS SULTA
JASPER JAMES
PREDITAH
CABBAGE
RAYE
JAPANESE HOUSE
CONGO NATTY
HORSE MEAT DISCO
ROMARE LIVE
DJ CRAZE
NASTIA
NADIA ROSE
STEFFLON DON
MOXIE
NIGHTMARES ON WAX
NORMAN JAY MBE
THE HEATWAVE
BONZAI
MELE
DUB PHIZIX & STRATEGY
WILLIAM DJOKO
DEKMANTEL SOUND SYSTEM
HAMMER
REX ORANGE COUNTY
DE LA SWING
MARC MAYA
KRYSTAL KLEAR
KLOSE ONE
MAX CHAPMAN
JACKY
THEO KOTTIS
FAKEAR
LAUREN LO SUNG
CONDUCTA
JAMZ SUPERNOVA
PRESIDENT T
ABRA CADABRA
GEORGE PRIVATTI
ELLIE COCKS
ELLIOT ADAMSON
NORTH BASE
VENUM SOUND
RICH REASON
KRYSKO
GREG LORD
PIRATE COPY
JONNY DUB
WILL TRAMP
ZUTKEH DJS
PETE ZORBA
JAMES ORGAN
HACKETT
NICOLA BEAR
NOW WAVE DJS
LEE DRAKE
OLLI RYDER & LUKE WELSH
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THIS WEEK'S BEST TICKETS AND GIGS

Time to say goodbye

The Secret Garden Party is going out with a bang in this brilliant final sendoff

OVER ITS 15 YEARS, the Secret Garden Party has grown from a 500-strong fancy-dress party to a proper blowout Cambridgeshire festival – and sadly that all comes to an end this year. Head Gardener Fred Fellowes says it's time to call it a day, and in this fame-themed edition festivalgoers will be invited to join the ranks of the rich and famous for what he's calling "the biggest VIP LOL-off you've ever seen".

Trust Canadian electropunk maven Peaches to raise the bar with her provocative outfits and explosive lyrics – and then head over to headliners Metronomy for the festival's ultimate good-time vibes. Others gracing the cool-as-f**k line-up include Dublin electro maverick Bonzai, Tame Impala's baggy tourmates Jagwar Ma, Drake's favourite new British singer Jorja Smith, and even the BBC Sound Of 2017 winner – 23-year-old Stormzy collaborator Ray BLK. But this massive party isn't just about the music, says Fellowes: "It's ultimately going to be a huge celebration of the people who make the Garden Party: you." No tears, now.

FESTIVAL

SECRET GARDEN PARTY

July 20-23

Mill Hill Field, Cambridgeshire

ON SALE NOW

LINE-UP HIGHLIGHTS: Peaches, Ray BLK, Metronomy, Wild Beasts, Bonzai, Jorja Smith, Deap Vally, Will Joseph Cook, DMA's, The Moonlandingz, Mabel, Let's Eat Grandma

TICKETS: £190

PEACHES

PHOTO: GETTY IMAGES

ON SALE
NOW

FRANK CARTER AND THE RATTLESNAKES

Razor-sharp punks

DECEMBER

Fri 1 O2 Academy, Bristol
Sat 2 O2 Institute, Birmingham
Sun 3 O2 Ritz, Manchester
Tue 5 O2 ABC, Glasgow
Wed 6 Rock City, Nottingham
Thu 7 UEA, Norwich
Fri 8 O2 Academy, Brixton

TELL ME MORE: Carter proves that being a fierce rocker and being immaculately dressed aren't mutually exclusive.
TICKETS: £18.15-£21.45

LOYLE CARNER

22-year-old MC from south London

SEPTEMBER

Thu 28 O2 ABC, Glasgow
Sat 30 Arts Club, Liverpool

OCTOBER

Sun 1 Stylus, Leeds
Tue 3 O2 Institute, Birmingham
Wed 4 O2 Academy, Bristol
Fri 6 O2 Academy, Brixton
Sat 7 Wedgewood Rooms, Portsmouth
Sun 8 UEA, Norwich
Tue 10 Phoenix, Exeter
Wed 11 Rescue Rooms, Nottingham
Thu 12 O2 Ritz, Manchester

TELL ME MORE: Carner's stunning wordplay is all over his recent debut 'Yesterday's Gone'.
TICKETS: £19.25-£19.80

PIXX

21-year-old Brit School graduate

JUNE

Fri 2 Arts Centre, Norwich
Sat 3 Broadcast, Glasgow
Mon 5 Brudenell Social Club, Leeds
Tue 6 Hare & Hounds, Birmingham
Wed 7 Courtyard, London
Fri 9 Library, Lancaster

TELL ME MORE: Aphex Twin and Kate Bush are influences on Pixx's debut album 'The Age Of Anxiety'.
TICKETS: £7.70-£8

THE DRUMS

Best known for 'Let's Go Surfing'

OCTOBER

Mon 2 Thekla, Bristol
Wed 4 Gorilla, Manchester
Thu 5 Art School, Glasgow
Sat 7 O2 Shepherd's Bush Empire, London

TELL ME MORE: The New York City indie lot are touring their fourth album 'Abysmal Thoughts'.
TICKETS: £18.15-£21.45

SHOW ME THE BODY

Ruckus-loving NYC trio

JUNE

Sat 17 Country Sports Club, Bristol
Mon 19 Corsica Studios, London
Tue 20 Eagle Inn, Manchester
Wed 21 Think Tank? Underground, Newcastle
Fri 23 Broadcast, Glasgow
Sun 25 Sunflower Lounge, Birmingham
Mon 26 Jokers, Brighton

TELL ME MORE: At their first UK gig these noise specialists almost halted a *Hamlet* performance in the neighbouring theatre.
TICKETS: £8.80-£11

THE SOUND MACHINE
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CABBAGE

THE WEEK'S BEST GIGS

AJ TRACEY
Fri 21 Motion, Bristol

ALEXANDRA SAVIOR
Wed 26 Oslo, London

ANTEROS
Thu 27 Sebright Arms, London

ARTIFICIAL PLEASURE
Tue 25 Camden Assembly, London

THE BIG MOON
Fri 21 Clwb Ifor Bach, Cardiff
Sun 23 The Mash House, Edinburgh
Tue 25 The Outlet Building, Belfast

BROEN
Tue 25 Kamio, London

CABBAGE
Thu 27 Dingwalls, London

DEAFHEAVEN
Fri 21 KOKO, London
Sat 22 Brudenell Social Club, Leeds
Sun 23 Saint Luke's, Glasgow
Mon 24 Gorilla, Manchester
Tue 25 O2 Institute, Birmingham
Wed 26 Tramshed, Cardiff

DMA'S
Wed 26 Electric Brixton, London

DREAM WIFE
Thu 27 The Dome, London

FATHERSON
Fri 21 The Ironworks, Inverness

GIGGS
Fri 21 Eventim Apollo, London

GROUPER
Sun 23 Tin Tabernacle, London

HANNAH LOU CLARK
Sat 22 The Louisiana, Bristol
Sun 23 Oporto Bar & Restaurant, Leeds
Mon 24 The Harley, Sheffield
Tue 25 The Cellar, Oxford
Wed 26 The Hope & Ruin, Brighton
Thu 27 The Boston Music Room, London

HAPPYNESS
Sat 22 The Hug & Pint, Glasgow
Mon 24 Think Tank?, Newcastle
Tue 25 Gullivers, Manchester
Wed 26 Hare & Hounds, Birmingham

HAUS
Fri 21 Komedia, Brighton
Sat 22 Bodega, Nottingham
Sun 23 The Louisiana, Bristol
Tue 25 Sound Control, Manchester
Wed 26 The Courtyard Theatre, London

HMLTD
Thu 27 Sunflower Lounge, Birmingham

HONEYBLOOD
Fri 21 Beat Generator Live!, Dundee
Sat 22 Liquid Rooms, Edinburgh
Mon 24 Crescent WMC, York
Wed 26 Sub89 & The Bowery District, Reading
Thu 27 Esquires, Bedford

THE HUNNA
Wed 26 Junction, Cambridge
Thu 27 Academy, Manchester

ISAIAH RASHAD
Sun 23 KOKO, London

JAWS
Tue 25 Academy, Manchester
Wed 26 Scala, London
Thu 27 The Bullingdon, Oxford

THE MENZINGERS
Fri 21 Bierkeller, Bristol
Sat 22 Oran Mor, Glasgow
Sun 23 The Venue, Derby
Mon 24 Epic Studios, Norwich

MIKE SKINNER
Fri 21 Camden Assembly, London

THE ORIELLES
Sat 22 The Sugarmill, Stoke-on-Trent
Wed 26 The Old Fire Station, Sheffield

PALACE
Fri 21 The Bullingdon, Oxford
Tue 25 The Boileroom, Guildford
Wed 26 South Street Arts Centre, Reading
Thu 27 O2 Shepherds Bush Empire, London

PINS
Fri 21 The Cookie, Leicester
Sat 22 The White Hotel, Salford

RAT BOY
Tue 25 O2 ABC, Glasgow
Wed 26 University Union, Leeds
Thu 27 University Student Union, Newcastle

REJJIE SNOW
Fri 21 O2 Institute, Birmingham
Sat 22 Academy, Manchester
Sun 23 Motion, Bristol
Mon 24 The Rescue Rooms, Nottingham
Tue 25 Belgrave Music Hall, Leeds
Thu 27 Concorde 2, Brighton

RICHARD ASHCROFT
Sat 22 First Direct Arena, Leeds

SHAME
Tue 25 The Magnet, Liverpool
Wed 26 Broadcast, Glasgow
Thu 27 Westgarth Social Club, Middlesbrough

STORMZY
Thu 27 O2 Academy, Bournemouth

TEMPLES
Thu 27 Trinity Centre, Bristol

TINARIWEN
Tue 25 The Queen's Hall, Edinburgh
Wed 26 Oran Mor, Glasgow
Thu 27 Tramshed, Cardiff

TOUTS
Wed 26 Camden Assembly, London

VALERIE JUNE
Sat 22 Concorde 2, Brighton
Mon 24 Phoenix, Exeter
Tue 25 Scala, London
Thu 27 Gorilla, Manchester

VANT
Sat 22 The Riverfront, Newport

WIRE
Sat 22 Brudenell Social Club, Leeds

YONAKA
Wed 26 Bar Abbey, Sheffield

PHOTOS: GETTY IMAGES, REX FEATURES

Soundtrack of my life

Anna Friel

Telly titan

THE FIRST SONG I REMEMBER HEARING

BANANARAMA

Robert De Niro's Waiting

"I wasn't really into pop music. My dad plays amazing guitar and writes, so I was brought up around Irish traditional folk music and was a bit of a snob. I only knew Wham! and Bananarama."

THE SONG I USE AS A WARM-UP WHEN ACTING

I Could Have Danced All Night

"I used that for years, even before I did the play *Breakfast At Tiffany's*, because the range is so massive. If you can get to the *'dance, dance, dance all night'* you can usually hit every note you need to onstage."

THE FIRST RECORD I BOUGHT

WHAM!

Make It Big

"My first female version of a wet dream was of George Michael in a cloud. The passing of George made me listen to it again – it's comfort, safety, happiness, believing in love. George Michael being my first crush, it made me think of love."

OASIS

THE SONG THAT REMINDS ME OF THE '90S

OASIS

Champagne Supernova

"At Knebworth everyone was singing 'Champagne Supernova' – I was side of stage, I was a lucky girl! I don't want to go to festivals now because I always think it won't be like the old days. I used to go to Phoenix and Reading every year."

THE FIRST GIG I WENT TO

PRINCE

Manchester

"It was when he was wearing the 'Diamonds And Pearls' yellow spandex. I was dropped off with my best friend Claire and her twin sister Louise, feeling very grown-up. Then buying every single Prince album changed my perspective on music. I remember hearing the guitar riff to 'Purple Rain' and thinking, 'Someone's giving my daddy a run for his money.'"

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THE SONG I DO AT KARAOKE

DOLLY PARTON

Nine To Five

"I don't really do karaoke – it's usually whatever I think I can get away with. I've always sung – I was offered contracts when I was young, but I didn't think I'd be taken seriously as an actress and it wouldn't have been the music I wanted to do. It was kindly offered by Simon Cowell when I was about 17. Going from a soap [Channel 4's *Brookside*] to being a singer would have held a stigma and I don't think they'd have been interested in me doing traditional folk music."

THE SONG THAT MAKES ME LAUGH

FOLK UKE

Motherf**ker Got F**ked Up

"It's so naughty! If you're at work and someone's really p**sing you off, put that on in your ears."

THE SONG I CAN NO LONGER LISTEN TO

WHAM!

Wake Me Up Before You Go-Go

"It's the one we always used to sing, but it doesn't wake me up any more."

THE SONG THAT MAKES ME DANCE

THE WEATHER GIRLS

It's Raining Men

"I love that. It reminds me of being silly and not giving a s**t what you look like. It makes me get up and boogie."

THE SONG I WANT PLAYED AT MY FUNERAL

THE BEATLES

Here Comes The Sun

"I don't want everyone to cry – I want everyone to look up at the sun and see a ray of light. Or Madonna's 'Ray Of Light' because everyone always takes the p**s and sings *'Anna Friel, like I just got home'* to it. I'll make an exit taking the p**s out of myself."

Audible's *Alien: River Of Pain* is available to download on April 26

LAST WORD

The wisdom of the *NME* archives

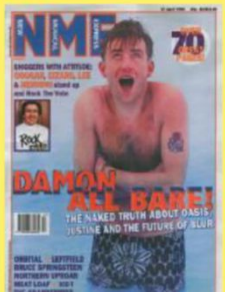
THIS WEEK

DAMON ALBARN

Blur

April 27, 1996

"I'm a chameleon. I find it easy to move from one mode of behaviour to another. And I don't have a problem contradicting myself day-to-day."



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MUSIC BY JACK NITZSCHE PRODUCED BY SAUL ZAENTZ AND MICHAEL DOUGLAS
DIRECTED BY MILOŠ FORMAN

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